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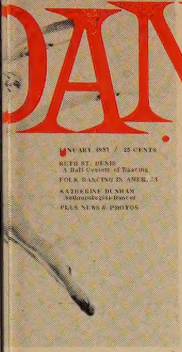

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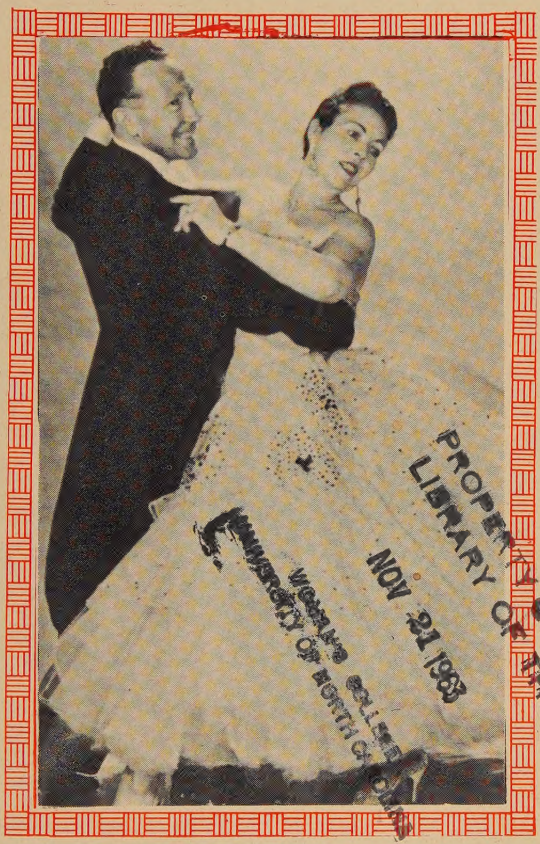

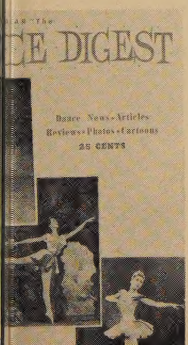

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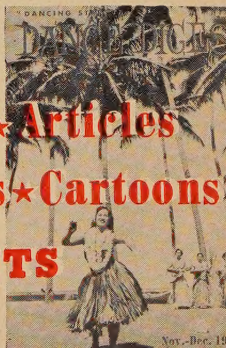

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DANCE YOURSELF BEAUTIFUL

AS TOLD TO LOUIS POLLOCK

(by: Cyd Charisse)

As any woman would be I am naturally pleased when I go to a dress shop, or anywhere where I have to be fitted, and people comment about my slimness. And very often they will ask about it. "How do you do it?"

My answer is always the same. "I just work."

There should be no particular credit to me. My work is dancing. When I am making a picture I start dancing at 9 or 9:30 o'clock in the morning and I keep it up until 5 in the evening, with an hour off for lunch. And believe me, that does it.

I can eat what I like. I can wear what I like. I can do what I like and I can sleep when I like. I don't have to point out that life led in such an unhampered manner acquires a much richer flavor.

But, let me also make it clear that it isn't necessary to really dance for 7 or 8 hours a day to attain all this. When I am not in a picture I cut my dancing down to an hour or an hour and a half a day — and this does the trick. Many women, I feel, should give themselves this much time out of their day for dancing. The rewards are tremendous . . . much more important even than just those I have mentioned above.

Dancing lifts a person, emotionally as well as physically, to a new level of well being . . . up where things flow smoother, and the events of the day don't jar.

Professional dancers know that their personal problems can sometimes be "danced away". Why this should be is not clear but it works. It may be because nothing takes you out of yourself as much as dancing does. It isn't just a matter of the exercise which your muscles are getting; there is something to movement in rhythm which is a tremendous source of inner satisfaction .

One of my sons, Nicky, is 14; the other Tony, Jr., is six. My husband is always either preparing to leave for one of his tours

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or has just returned from one. We haven't too large a home and it doesn't take much, as in most households. to disrupt daily routine. There have been mornings in my life when I have hated to get out of bed and face the day, but these, I always know, are the very mornings when I must not miss my practice.

Five minutes after I have stretched myself about a little I am beginning to feet better. Bit by bit, as my blood begins to circulate and my head clears I start to come alive. A dance teacher once explained this well. "Too many of us use our bodies only as shells within which we crouch and stew, instead of letting them function as they were designed, letting them skip and leap and twirl until we fairly sing inside with the fun of it!"

What he meant is that you don't have to **learn** anything when you dance . . . you gain just in the dancing!

For instance it did wonders for a friend of mine, a mother of two small children, who realized one day that she was coming apart . . . in more ways than one. Her hips were spreading, her flesh softening generally, and her very attitude toward her role as a wife and mother becoming dull and apathetic.

When I suggested dancing class she shrugged her shoulders indifferently. When I actually got her to show up at the studio her muscles fairly creaked as she tried a few steps and she protested that she couldn't possibly continue. But I kept after her, and she came back, and finally it began to mean something to her.

"I don't know how to put it," she told me," but it's just as if I am sure something good is happening to me."

Something good was. There was a weight reduction and she became sleeker, firmer. "I never thought I'd ever look like this again," she said. And something else . . . she gained in contentment. Periods of boredom which she used to experience came more infrequently, and this resulted in a general contentment with her lot.

She and I have had a number of conversations about the benefits of this sort of thing for women and we both have decided that there is nothing like it; in fact, we even believe that people who are thinking of visiting a psycho-analyst for help ought first to try dancing. It might be just the thing for them as well!

When I am not working in a picture, and have to dance my hour and a half a day for exercise, I never do it just at home and alone. It would work out just as well if I could, but I can't. I plain need company. So I always attend a class, any class. There will be children there, some older girls, and a few professionals who, like me, must stay in shape. I also like to attend class because it seems to give the whole idea of my dancing more meaning; I have a place to go and something to do when I get there. I would earnestly suggest that, if possible, anyone turning to dancing for personal help, join a class rather than trying it alone. It helps to be with a group, and it helps to be trying to learn something . . . especially when there has been achievement.

This reminds me of occasions when Fred Astaire and I were rehearsing for our routines in **Silk Stockings** and every so often

he would come in and announce that he planned to stop early. I came to learn that this never meant a thing. "Today we'll stop at three," he would say. But at three we would be so involved in some new routine which he was originating, that there would be no mention of quitting. On we'd dance . . . and love it because we were accomplishing something. For that matter I worked on this picture with Fred for more than four months, counting rehearsal time, and never had a more pleasant time. When work is fun a person is lucky; and don't think I don't appreciate it.

There are many misconceptions about dancing, the main one being that it is a matter of strength and muscles. It isn't, of course. It is a matter of the spirit — you'll get all the muscles you'll need if you have the spirit of dance. And don't ever be afraid that dancing will give you misshapen muscles. If your build and leg form is a nice one dancing will in.no way enlarge or over-develop them. Improper training and overwork can do this, of course. Sometimes the result is knotted calf muscles and thick thighs, but it is not likely. Most important is the fact that if you have a good figure to begin with dancing will enhance it, and if your build is not as shapely as you would like it to be, dancing will help make it so.

The body moves best in dance when it is streamlined, and this is the direction toward which dance exercises and movements tend to develop you. The muscles grow where you need them, they come off where you don't.

Only three times in my adult life have I failed to keep up my daily dancing; on two of these occasions I was becoming a mother. Yet six weeks after Nicky was born I was back at work in a movie, "Something to Shout About," one of my first films, and six weeks after Tony, Jr., was born, I was starring opposite Ricardo Montelban in "Renegade" at Universal. Both times I felt like going back to work sooner but was overruled by my doctor. But for a month last summer, while visiting England, I did not take one dance step — I never had time. During part of our stay both boys had the flu and I had to nurse them. We were living in a narrow, old Victorian Era house and their room was on the top floor, the fifth, while the kitchen was in the basement. I needn't elaborate on how many times I had to walk up and down the stairs with meals, glasses of juice, comic books and the like.

The rest of the time I spent dragging the boys to most of the historic spots and famous museums in London. I thought we should take advantage of our trip to let them see these great points of interest. But they didn't think so. At their age they didn't care if they saw London or not. So I had to tussle with them and argue, and by the time we got home from a sightseeing day I was more exhausted than if I had spent ten hours learning a new routine from Fred Astaire.

Friends of mine who have girls always ask if I approve ballet lessons for them and of course I think it is the best training to give youngsters. As in the case of adults the benefits go far beyond the dancing; as a matter of fact dancing, for most girls, is the least of it! Because they are being exposed to one phase of the arts

they become interested in other phases of it. Interest is aroused in music, painting and literature, because these are so much a part of the great classic ballets. They become fascinated, in many cases, by their costumes, their designs, and in general they become aware for the first time of the magnificence of the cultural world around them.

Then there is the immense joy they take in knowing that they are developing themselves; there seems to be nothing a young child likes more than moving its body in dance patterns. And from listening to the fine music which is played for them during classes they often develop an amazing knowledge of the finer compositions.

Next, and of course of tremendous importance, the little girl who starts a ballet course learns grace of movement and that great secret of beauty—posture. Not long ago I saw the renowned Bolshoi Ballet prima ballerina, Ulanova, in a filmed version of **Romeo and Juliet.** Ulanova, who is 47, played the 17-year-old Juliet, and moved as if she were seventeen! This is the magic which ballet training had brought her.

Sometimes I am asked how old a girl should be to begin ballet work. Personally I think she should not begin until she is at least 6, preferably not until she is 8. With the smaller tots the co-ordination necessary for ballet is lacking; they look cute, but they are not learning. By the time they should be learning they have often lost interest because there hasn't been any progress.

Choose a reputable school, run by a teacher whose background, at one time or another, has placed her under the tutelage of someone well known in the dance world. No one can teach ballet, it must be remembered, who hasn't herself been under an accredited and well known teacher. Dance magazines list a number of fine schools and teachers.

There are many good teachers in this country. When I was a youngster I grew up in what would have been a pretty improbable place for a girl who wanted to learn ballet—Amarillo, Texas. Yet I found a teacher there who had been a student of Maurice Kosloff, internationally famous, who had once danced with the great Pavlova.

Thus when I learned of the traditions of the dance from my teacher I felt they were being handed down to me from the very great themselves. They were fine traditions, too. But of them all I wish to repeat only one here . . . the most important for the general reader: **Move and stand only in grace.**

This is what dancing can do for you . . . whether you ever learn to "dance" or not!

. . . The foregoing article originally appeared in Modern Screen under the title of "What Dancing Can Do For You" and is reprinted in Dance Digest by permission of Louis Pollock and Modern Screen.

THE DANCE IN NEW YORK

Edited by
W. H. STEPHAN

Les Ballets de Janine Charrat de France

Janine Charrat and company made their American debut at the Brooklyn Acamedy of Music on October 13, 1957.

The company appeared young, vivacious and technically secure. Mlle. Charrat, remembered primarily in this country as the child star of the French film **Ballerina,** emerged as a mature and exciting performer. Her first appearance in **Concerto** demonstrated her beautiful technique and her rather daring approach to the adagio movement. She was impeccably partnered by Juan Guiliano, who supported her with ease in some spectacular passages. Her choice of the overworked Grieg music left something to be desired in an otherwise lovely work.

Les Liens (The Bonds of Fate) choreographed by Mlle. Charrat, was completely overpowered by the elasticized stage setting. Despite all the dancers could do the set emerged as the stellar attraction of the piece.

It was with some misgiving that this reviewer awaited Mlle. Charrat's performance of **La Mort Du Cygne.** All of the romantic backlog of the Pavlova legends stand arrayed against any artist's attempt to interpret this choreographic trifle. However, Mlle. Charrat fared well in her sincere and simple reproduction of the Dying Swan. Her exquisite, rippling arms were truly beautiful.

Mlle. Charrat choreographed for her company a Comedia del Arte work entitled **Arlequin.** The performances of Josette Clavier, Heino Hallhuber and Leon de Pian were spritely and engaging. While they managed to capture the spirit and fun of the piece, the choreography remained pedestrian.

The other work by Mlle. Charrat, **Dictator's Downfall,** was well and earnestly performed but naively conceived and choreographed.

The company also appeared in two works other than the inventions of Mle. Charrat. **Dominio** by Jhon Taras was a black and white storyless ballet used to introduce the company. In itself, the work was not distinguished, but it served to show Hellene Trailine, Josette Clavier and Juan Guiliano as dancers of promise and personal style. The other work, a classical duet, choreographed by Victor Gsovsky, proved one of the high spots of the program and endeared Mlle. Trailine and M. Guiliano to the audience.

Both Mlle. Charrat and her delightful company deserve better works for displaying their talents.

— Reviewed by Bill Hooks

Dancers of Bali

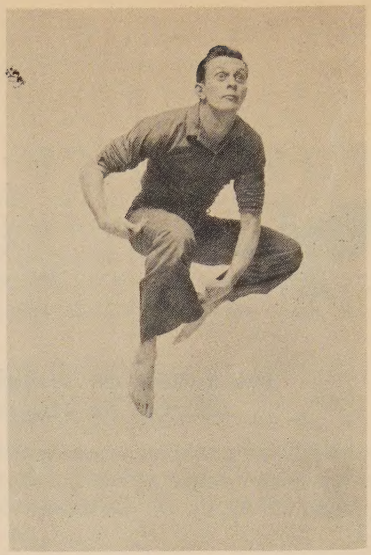
From the first lush sweep of the orange silken show curtain with its magnificent painted gamecocks, to the last fall of the ANTA Theatre's house curtain, the Balinese dancers and mu-

sicians gave their American audience a glimpse of the enchanted island and its rich art forms. here is probably no more spine-tingling theatrical effect than the opening notes of a Gamelin. The overture alone created a keen sense of rhythmic excitement. Then the spectacular entrance of the dancers continued to build and add to the theatrical totality, which reached a climax with the appearance of the tiny, but phenomenal, Ketut Witi. Miss Witi's first dance, **Burunk Kelik,** in which she impersonated a wren flirting with four butterflies, was an exquisite and playful piece. It is truly amazing to see this diminutive nine-year-old command the stage with such complete authority.

The male chorus, who are also the Gameline musicians, performed a traditional circle dance depicting the fight between the Monkey Prince and the King of Demons. The vocal and visual excitement built to a fever pitch, but all ended well with the Monkey Prince triumphant.

I Gusti Ngurah Raka, male soloist, was presented in two ballets, a sitting dance and a courtship dance. Mr. Raka performs with the same amazing command of isolation movement as the great Sampih seen here on the last tour of the Balinese. His remarkable use of the deep plie is a technical feat unseen in Western dancing.

Mario, the great master dancer, choreographer, musician of Bali, made two appearances. The first was as a musician-dancer, in which he performed on and with the Terompong (a series of gongs on a frame). The other was a duet with his pupil I Gusti Ngurah Raka. In both the great showmanship, the complete mastery of his art form, and the superb personal stamp were in full evidence. The fact that the great Mario is well over sixty seems to matter little in his vitality and performance. He is as agile as ever, handsome of face



William Huf in his 'Rhythm Ritual'.
—W.H.Stephan

and stature — large actually by Balinese standards. It is due largely to his artistic direction that the company performs on such a high level.

In addition to the traditional **Legong** performed exquisitely by the female dancers, there were several male duets. The most exciting of these was a trance dance in which for all viewing purposes the male dancers actually went into a sub-conscious state.

The Balinese have their dancing monsters, but they are usually such lovable creatures one would like to take them home for house pets — space permitting. On this program the shy monster was one of the hits of the evening. The audience adored him.

All of the dances were gems in their own right and each of the dancers was excellent. It would seem fitting to go on expounding upon this excellence, but space prohibits. However, special mention must be made of the brilliant Evil Bird of Prey danced by the tiny star, Ketut Witi.

The whole presentation is a credit to its producer, Mr. Paul Szilard. It is a rich and rare theatrical experience.

—Reviewed by Bill Hooks.

New York City Center Opera *El Amour Brujo and La Vida Breve*

The two Spanish operas, **El Amor Brujo** and **La Vida Breve,** were given meritorious attention to detail by the City Center this season. Jose Iturbi was invited to conduct and Spanish trained choreographers and dancers were employed.

Antonio Triana was imported from Hollywood to stage **El Amor Brujo.** Here is the opportunity for a choreographer's field day; no singers intrude — the whole work is left to the dancers. Triana's overall grasp of the narrative never reached beyond literal, heavy-handed pantomime interspersed with routine Spanish dance steps. He seemed particularly weak in carrying forward the dramatic action with dance. Even the famous Ritual Fire Dance seemed pale and wan in Triana's hands.

Rita Vega played Candelas, Triana himself danced Carmelo, and Don de Natale mimed the Spectre. They all seemed a little lost in the dramatic framework so beautifully provided by Da Falla.

La Vida Breve

The second Spanish offering of the evening proved the better of the two. Da Falla's music is truly beautiful. It is rhythmically exciting and richly laden with dramatic overtones. Certain of the choral backings such as that at the close of the first act seemed perfectly designed for choreographic

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Nina Novak, with Ballet Russe

embellishment. The choreographers, Matteo and Carola Goya, let this wonderful opportunity pass with only a few insignificant **sevillanas** steps.

The second act was redeemed with a lovely solo by Carola Goya. Miss Goya dances with a splendid dignity which is made secure by her thorough command of the Spanish idiom. Later in the same act a full fledged ballet presented Miss Goya and Mateo and dance ensemble. Since all of the dancers were specifically trained in Spanish techniques, they brought to the work a charm and authentic flavor which would have been impossible with the regular opera ballet company. Matteo performed with a great show of technical strength but seemed a trifle forced when dancing with the calmly secure Carola Goya.

The City Center is certainly to be highly commended for recognizing the artistic merits of bringing in ethnic choreographers and dancers for these operas.

Macbeth

The dances for Verdi's **Macbeth** were provided by Robert Joffrey, the regular choreographer for the City Center Opera. As a rule Mr. Joffrey's work is fresh and inventive, but **Macbeth** proved to be otherwise. The choreographer arranged a witch dance for Beatrice Tompkins and the corps de ballet. It was quite sad to see such a fine performer as Miss Tompkins swamped by bad choreography as well as ridiculous costuming.

The whole affair captured none of the ominous grotesquerie of the wild Scottish heath night creatures. Poor Miss Tompkins looked like the victim of a dozen apache partners who could well have been performing for a Twenties silent film camera.

There was also a fragmentary court dance at the banquet scene.

—Reviewed by Bill Hooks.

The Cooper Union Dance Series

The Cooper Union Forum has presented a regular dance series of ethnic, modern and ballet works for many years. These concerts are free to the

George Zoritch, with Ballet Russe.
—W.H.Stephan

general public and have won many new adherents to concert dance going. The first two programs of the season are reviewed below.

Phillips-Fort Studio of Theatre Dance

Syvilla Fort, formerly head of the Katherine Dunham School of Dance, and Buddy Phillips opened the series to a more than capacity audience. Their program of Afro-Caribbean and Jazz rhythms has a broad popular appeal.

The rich heritage of Afro-Cuban song and dance provides Phillips and Fort with a wonderfully infectious and rhythmically exciting working base. Without any doubt they manage to put together one of the poorest technically run programs one is apt to see in New York. Entrances and exits are haphazard; dancers are often just "not together" the program as printed is never followed; and quite often costuming seems to be left to the whim of the individual dancer. But despite all this inattention to detail the group manages to give an exciting program. There is something so universally appealing inherent within the material and performers dance with such obvious enjoyment and abandon that the audience is captured and held. And I dare say every toe in the house wriggles in a responsive communication.

The company danced familiar themes dealing with drum consecration, invocation, carnival, the merengue and the congo.

Soloist Andre Narcisse, a native of Haiti, performed with the company in two dances. He brought a splendid sense of native restraint and authenticity to the numbers. He is invested with a gracious air which keeps him master of the wildest of the rituals.

Haitian folk singer Emy de Pradine was charming and delightful in her singing chores but proved to lack completely a sense of theatrical restraint when she danced.

Guest artist, Talley Beatty, presented an African Fetish Dance. Mr. Beatty moves with a fluid and manly grace which is a delight to behold. However, his appearance in a single number on the program failed to show him to the best advantag'e. The purpose and meaning of this particular dance seemed obscure.

A battery of drummers headed by Alphonse Cimber provided the exciting accompaniment for the program.

Folk Dance Around the World Mary Ann and Michael Herman

The second concert of the season was provided by Mary Ann and Michael Herman of Folk Dance House. Here one sees just the reverse of the

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Phillips-Fort programming. Every detail is smoothly organized and clearly presented. As narrator, Mary Ann handles the broad task of "around the world in dance" with charm and ease. Michael carries the main burden of the dancing. He is assisted by around forty dancers and more than a dozen costume models.

The Hermans are masters at handling folk materials. Their respect for the authenticity of the forms and their vast knowledge of most of the world's folk dance material makes them perhaps the leading specialists in this field. (They have recently returned from a State Department tour of Japan where they taught and performed for thousands.)

In a clever and fascinating manner Mary Ann selects a specific movement such as the Circle Dance and takes it around the world with short explanations and demonstrations by the group. The same thing is done with the Polka step, the Waltz, and the Raspa step.

A group of full dances done with props was presented. These included an Italian Tarantella, a Filipino Bao, a Russian Vo Sadu and a Mexican Sandunga. Also a selection of dances identified with one country only was presented. These varied numbers made a most colorful galaxy of folk dances and greatly impressed one with the richness of the material.

The demontsrating group moves with a well-rehearsed modesty that adds greatly to the feeling of authenticity. At othor times they perform the more lusty dances in a boisterous fashion. Then again they change to a stately and elegant manner. Michael himself is a delight with his mischievous flair and nimble footwork.

—Reviewed by Bill Hooks.

Paul Taylor at the YMHA

Paul Taylor appeared at the Y.M.H.A. on October 20 in his "Seven New Dances." As generally conceded dance consists of movement in space and time usually aided by music. All these elements Paul Taylor chose either to abandon or relegate to such a minor position that they went unnoticed. Some of the numbers without movement were startling, like "Tableau Vivant" accompanied not by music but a strange creation of John Cage consisting of self-conscience weird, unorthodox, annoying sounds such as banging, water running and other sillies. To begin with the theatre was far from full but as the concert progressed the audience following the usual program advice did not run but merely walked to the nearest exit. Some numbers had so little movement that it is possible the dancers had to do bar afterward to restore circulation. The only solution to an affair of this type is to give it

Janine Charrat and Heino Hallhuber in 'Le Liens' and choreographed by Mlle. Charrat. —W.H.Stephan—

an absolutely empty theatre so there will be a perfectly balanced vacuum on both sides of the footlights. Mr. Walter Terry in the Herald-Tribune wondered in print, "What do you suppose was the purpose of this outrageous affair?" My guess is that Paul Taylor is secretly a ballet dancer trying to give the death thrust to the modern idiom.

—Reviewed by Robert Miller.

Ballet Russe de Monte Carlo
Brooklyn Academy of Music
October 25, 26

In their souvenir book much is made of their last seasons appearance at the Metropolitan Opera House. What is lacking is the information that now Alicia Alonzo and Igor Youskevitch are no longer carrying the company and setting the standard along with guest stars Danilova and Franklin. The same scenery, costumes and corps de ballet without Alonzo, Youskevitch, Danilova and Franklin is quite a difference — with quite contrary results as the three sad performances to partly filled houses in Brooklyn proved.

The greatest need at present is a first class classic ballerina and much stronger artistic direction. The finest service done by the present company of the Ballet Russe is that it makes one realize how much better the other large companies are — Monte Carlo is far, far behind every major company and several minor ones that have appeared in this area. They have not only lost the great Alicia Alonzo but have failed to replace her with anyone comparable. Nina Novak is trying to fill the roles of both Danilova and Alonzo but the attempt is not a success. Novak simply lacks the qualities and authority of a classic ballerina. She is essentially a character dancer whose grim determination over-tops all her other qualities. Her acting is most elementary as she confuses mugging with the fine art of performing.

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The management has seen fit to put Nina Novak not only as the first classical ballerina of the company but as a choreographer as well. Her choreography is even worse than her at-

tempts at being a ballerina. Her "Variations Classiques" to Brahms' music looks like an advanced professional class but as choreography it is inferior and the movement has utterly no relation to the music. This was a most unfortunate choice with which to open the Brookiyn engagement. Not only did the company lack Alonzo, Youskevitch, Franklin and Danilova, but Tyven, Chouteau and Terekhov did not appear on the opening night.

The program started with Les Sylphides with Borowska doing a pleasant Mazurka and Margery Beddows Valse taking the honors. Zoritch appeared in this but obviously has not yet adjusted to the company. Tania Grantzeva attempted the Prelude and it probably was the worst performance of it seen hereabouts. Madame Grantzeva was dancing in the corps de ballet of this same company about twenty years ago when most of the present company members were being born. She has not improved.

Deni Lamont and Irina Borowska distinguished themselves in Danielian's Sombreros, a work that shows a promise for choreographer Danielian. In the ever-closing Gaite Parisienne Nina Novak's performance of the Glove Seller made one recall how great and good Danilova was in the part and the glitter with which she invested the role. Miss Novack lacks Danilova's command of style, she is so grimly devoid of gaity and given to making faces, resulting in a quite gruesome effect.

Zoritch hit his stride as the Baron and showed us great performance and style. He danced Miss Novack and Madame Grantzeva right out of the audience's attention. Madame Grantzeva seemed a great deal too mature for the part of the little flower girl. There was much jumping around in the old-fashioned Russian style, all very trying. There are several young girls in the company who can dance the role much better.

Deni Lamont strengthens his performances each season and now is first rate in Massine's original role of the Peruvian. Margery Beddow did everything possible with "Lady in Red" and young James Capp added sparkle to the Dance Master, brief as the role is — he is to be watched as a promising performer and is on the credit side of the company along with Zoritch, Borowska, Terekhov, Slavin, Howard, Gillespie, Tyven, Beddow and Lamont.

Unless the company is strengthened a great deal it should play only in the smaller towns where audiences are still unaware of the capabilities of first class ballet. To give a comparative value of quality — Balanchine's New York City Ballet is opening shortly for a nine-week season in the Metropolitan area while Monte Carlo Ballet Russe plays two days to partly filled houses in Brooklyn, then on the road.

—Reviewed by Robert Miller

New Dance Series Sponsored by YMHA October 27, 1957

The newly revived Dance Series was off to a good start with the opening program. Geoffrey Holder and his wife, Carmen de Lavallade, alone would have filled the thatre and provided the standees. Mr. Holder who is also appearing currently as the featured dance attraction at the Radio City Music Hall is an artist of varied and diversified talents. He has successfully held one-man shows of his paintings, has appeared with the Metropolitan Opera Company, a Broadway musical, in the Central Park's open air summer series, and in a vaudeville unit. Now a recent recording of Mr. Holder's song will soon be released. This man is formidable. Although he presented familiar material the audience was responsive. Mr. Holder always has complete rapport with

his greatly varying types of audiences — perhaps that is his great secret. Technically there is little that is astounding and the choreographic pattern is not overwhelming but through a highly personal audience contact development Holder always is able to hold and interest his viewers. His approach is refreshing.

On this same program Daniel Nagrin offered three solos and while he is a highly developed technician and a veteran in performing, the results here were curiously old-fashioned — something of the modern dance era of the thirties — only in those days the titles would be instead of "Spanish Dance" — some such — "Soul of Spain Under Fascism. We expected more of Nagrin.

The highlights of the concert were the group compositions of the up-and-coming William Hug. His dexterity in handling his group with a directness and clean, simple lines and strong pattern was refreshing. One felt the dancers' communication of the pure joy of movement. William Hug is a young choreographer to watch. His taste in costume, use of lighting and direction and overt approach are refreshing.

—Reviewed by Robert Miller.

Ballet Russe de Monte Carlo

The Ballet Russe de Monte Carlo offered three familiar "war horses" on its second Brooklyn Academy of Music concert— **Swan Lake, The Nutcracker,** and **Le Beau Danube.** If one could dismiss the great tradition behind the name "Ballet Russe de Monte Carlo" and view this young company as a new group just beginning its career, there might be many positive things to report and some happy predictions to be drawn. However, it is sad to see the once great company stripped of its stars and left dependent upon either competent but uninspired soloists or youthful performers reaching beyond their grasp.

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Irina Borowska and George Zoritch danced the leads in the one act **Swan Lake** which opened the program. Miss Borowska has a visually lovely stage appearance, yet one would never place her among the top roster of Swan Queens current or past. George Zoritch has a princely appearance; he moves like a danseur noble, but is lacking in technical brilliance.

The Nutcracker fared better, primarily because of judicious cutting which limited the work to a single scene in the Snow Country plus the entire divertisements of the Palace of

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Sweets. In the divertisements the natural youth and vigor of the company were given full play and it emerged as delightful dancing. Alan Howard and Nina Novak were the soloists of both scenes. Miss Novak is technically proficient but possesses far too little emotional flexibility. Alan Howard seems to have grown considerably. There is a new and quiet dignity present in his partnering.

Le Beau Danube was given a spirited performance. Despite the fact that the male contingent of the company seemed unable to execute the frequent double tours, their exuberance carried the piece to a resounding finish. Eugene Slavin, as the Hussar, was particularly outstanding in an animated and highly athletic performance. Tania Grantzeva played a lively street dancer but left one remembering nostalgically Danilova's performance in the same role.

—Reviewed by Bill Hooks.

LETTERS
to the editor

Pacific News Service
Los Angeles, California

Dance Digest Magazine
376 Almaden Avenue
San Jose 10, California
Attention: Gordon Keith

Dear Sir:

We have been requested to forward to you a copy of our recent news release concerning the overwhelming reception of the Thomases in New York. Since this office has been closely following the activities of the Thomases for some time, many news releases would necessarily be involved and to attempt to peruse and clip all of them on such short notice is impossible. I trust this letter will serve the same purpose.

As you probably know, Mr. and Mrs. Thomas were the hit of the convention. Their dance exhibition stood the hardened and overly blasé ballroom operators, musicians and dancing teachers on their

collective ear; the reception was tremendous.

Florian ZeBach, the violinist, was moved to dedicate his **"Hot Canary"** rendition to them and challenged them to create a dance to it. This they have done and I predict it will sweep the nation. Even now it is being widely introduced to teen age groups everywhere and will shortly be officially debuted for the **Federation of Community Coordinating Councils** who are solidly behind the Thomases and their efforts to restore ballroom dancing to its former eminence.

To start back at the beginning, Will Thomas and Val Rogers started in some four years ago to teach their backward American cousins how to dance. Their goal was simple enough, and that was to place the American dancer on an equal competitive footing with the other countries wherein English style dancing was established.

In the hopes that one day an American team could successfully compete in the World championships. Their struggle was magnificent and has brought great progress here, but, as is usual, it has also resulted in them being **used** by those always ready to feather their own nest at the expense of others. **Many portions of their program have been taken and distorted and misused by others.** As a result, anyone interested in the true program must resort to the Thomases for a celar, comprehensive understanding.

This is what happened at the time of the New York Convention. The ballroom operators were seeking the people who had been demanding **two critical changes in procedure,** which were **standardization of tempo and steps** and the **replenishing of dancers by opening their ballrooms to the rising generations, in order to save the ballroom industry from oblivion.** Their search eventually led them to Mr. and Mrs. Dean Curtis, operators of the Chateau Ballroom in Los Angeles, who were helping to sponsor the program of the Thomases. This in turn led to the invitation for Mr. Thomas to give the principal address at the convention (National Ballroom Operators).

At the same time the American Federation of Musicians under Mr. Petrillo's urging were also seeking

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the persons who had been clamoring for certain changes in dance music or the standardization of tempo, or music with a fixed beat, in order that ballroom dancing could thrive and thus employ more musicians. The executive officer of the union, Mr. Kienan, eventually located Mr. Thomas and also invited him to speak at the convention.

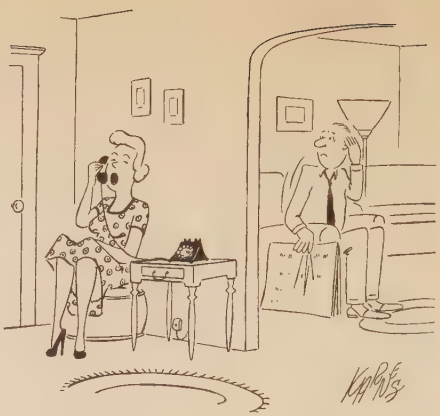
The dancing teachers already knew where he could be reached and had long ago asked him to appear and speak on standardization of basic steps, etc.

As a result of this three-cornered search, everyone was surprised, after weeding out the upstarts and others who had swiped little pieces of Mr. Thomas's program, to find the same person was responsible for all the fuss and furor throughout their mutual industry. Naturally you can imagine the attention he received, etc.

Following the **speech of the century** as one able ballroom owner put it, practically every ballroom operator present approached Mr. Thomas and requested that he make a national tour exhibiting and teaching. They were so persuasive that Thomas and Rogers succumbed and plans are being made to start the sweep of the nation beginning in January of 1958.

This projected program will follow the pattern of the timeless march of Vernon and Irene Castle across the nation, which resulted in the renascence of the ballroom industry at that time, and it is hoped by all that Thomas and Rogers can do it again. And believe me, if anyone can do it, they can and will.

This program will be keyed to the purposes of the Federation of Community Coordinating Councils which as you probably know is in the new order of things, Community-wide. In other words, all Community activities are controlled by these coordinating councils. In this instance, all teen age programs are being formed along a pattern offered by Mr. Thomas and in keeping with the aspect of replenishment in his general program. If Mr. Thomas can lure the teen agers back into the ballrooms where a bit of culture can rub off on them, this will suit the purposes of the Federation admirably.



'It wouldn't do any good to ask George to go dancing, Marge. Haven't you noticed how he's greying around the temples?'

Therefore, his national program will follow a pattern of their exhibiting at a special youth rally program held in the ballroom the afternoon preceding their evening exhibition for the parents, etc. In this way everyone's purpose is served.

The debut of this format will occur October 30, 1957, Wednesday, at the Darby Auditorium in the City of Inglewood. The Thomases will exhibit and then instruct some 500 selected teen agers in their latest dance creation, "The Hot Canary". They will appear as the guests of the City of Inglewood and under the auspices of the Fed-

(See page 26)

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OF

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TO

The Rising Generation

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Given by

WILL THOMAS

International Dance Master, London, England
Member of the International Dance Masters ASSC
Member of the British Association of Dancing Teachers

Before

A Convention of the National Ballroom Operators Association,
Representatives of the American Federation of Musicians,
Representatives of the Recording Industry, and
Representatives of Various Dance Teacher Organizations

on

Tuesday, September 24, 1957

at

THE PARK SHERATON HOTEL
New York, New York

AN ADDRESS

Given by **WILL THOMAS**

Before

A Convention of the National Ballroom Operators Association, Representatives of the American Federation of Musicians, and Representatives of the Recording Industry.

The critical problem of non-attendance which now confronts the ballroom operator is not new by any means. On the contrary, it is an unusual example of history being repeated; a fact not presently recognized by those confronted with the problem.

In the not too distant past, England stood at the very same crossroads at which the United States now stands. Her ballrooms were empty; and, garages or, even worse, unpalatable enterprises replaced the once thriving and festive pavilions. The "Art of Dancing" had deteriorated into a degenerative scrambling in dimly lit arenas. The dancing future of the British Empire was never darker. A state of chaos existed.

To meet this threat, the British ballroom operators, dance teachers, and musicians, through the medium of a well conceived and well coordinated plan of action, developed a program which has gained world renown. In one fell swoop they dispelled the mantle of gloom which permeated the dance atmosphere and succeeded in establishing, for themselves, a position of social and economic strength. As a justification for this statement, I need only to cite the fact that the ballrooms today, in England, outdraw every other known form of entertainment.

My mention of the situation that developed in England was not made with the idea of comparing the gross dance receipts of England and the United States. Rather, the point has been made to prove to you that there is at hand an available solution to your problem. The implementation of this solution can be effected here and now. You have merely to discover the fact that in the United States, as in England, the basic reasons for the failure of the dancing and ballroom businesses were:

1. A Lack of Standardization; and,
2. A Failure to Replenish.

Since standardization is the most important of the two, we will deal with it first. The original determination, that the lack of Standardization was a main source of trouble, was rather easily accomplished. It was common knowledge that the current dance steps were known by odd and duplicating names, even as they are here today. In addition, the dance music was played in a great variety of tempos; tempo being entirely dependent upon the whim of the dancers who sometimes had to slow it down; and, very often lost it altogether. As a result, the poor dancers were so confused that they fled the premises and stayed away until sanity, in the form of a plan of Standardization, emerged.

Standardization didn't just happen overnight; it developed through the combined efforts of all the principles involved, the ballroom operator, the dance teacher and the musicians; all working hand in hand together. They met, even as you are gathered here today, to compare notes, make decisions, develop remedial solutions, and begin corrective action.

These leaders, having decided that one of their two greatest problems was attributable to the lack of standardization, set about establishing a method of dance step identifications. This method was so successful that today each dance step is known by only one name all over the world, with the single exception of here in the United States. Now, why should you permit this exception to continue to exist? Particularly, since it is detrimental to business. The economics of the situation demand that you take immediate and positive action. Action, such as the dance leaders of England took when they tackled the problem of tempo.

These same people, who were in mutual accord on the corrective steps required, decided on a certain fixed tempo for their music. They standardized it. For example, a Waltz was set at 30 to 32 bars per minute and the Tango was set at 28 to 30 bars per minute, etc. This met with immediate approval and, since its adoption, has become so deeply entrenched and widely accepted that wherever you may go throughout the world you will find it. You can drop in at any ballroom and thoroughly enjoy yourself knowing that the tempo is exactly the same as back home; that is, with the single exception of here in America. Now, why is this?

Good business demands that you establish a fixed tempo. This judicious, well considered practice of standardization reestablished ballroom dancing in England. Its basic principles have swept all over the world. For example, a couple from Burma is quite as comfortable dancing in a German ballroom as they would be at home and vice versa. In fact, a new dance pupil, from anywhere in the world, can begin his first lesson in his home country and then continue taking his dance course, while on a "Cook's tour" of the world by stopping at different dance studios along the way without ever having to worry about the steps or the tempo. This is what we are after, the sublime confidence in our dancers. Assuming such a development, our dancers will not fear to enter our ballrooms. Instead, they will hate to leave them. If this can happen in England, where the "powers to be" found it necessary to standardize in order to whip the problem, and they whipped it, isn't it reasonable to propose that we adopt it here, now, before the horse is completely stolen from the barn. Why not profit from the hard learned lesson of your English counterpart?

Now you might ask, if we decide to adopt it, who will teach it? I believe that Mr. Dean Curtis, operator of the Chateau Ballroom in Los Angeles, along with a few other wide awake ballroom operators, has found the answer to this. The answer being: If the ballroom operator will bring in the best instructors they can find to teach and demonstrate new standardized steps to fixed tempo music, for one hour before the dance commences, then the

people will once again flock to the ballrooms confident in the knowledge that soon, with faithful attendance, they will be able to compete with any of their neighbors, anywhere, and at any time. Furthermore, by the initiation of such a practice, large numbers of the public could be trained, at one time, to at least learn the fundamentals which, in point of fact, would be quite sufficient to get them to seek out the ballrooms for a little inexpensive pleasure.

We all know, or are well aware, of the ironical situation that now exists wherein two small dance studios can produce a gross business of over a half million dollars a year each, and yet, in the same town, a beautiful ballroom closes down for lack of support! How do you reconcile these facts or, even more to the point, how do you solve the problem? I say standardization is your only solution, but remember the standardized style must be both free flowing and moving, a style of dancing in which people would need a ballroom to dance it in for full expression; but yet, a style that could be used anywhere if desired.

Standardization will surely come, if not now then eventually, and probably after the horse is completely stolen, even as it was in England. Remember, our business failures are attributable to the confusion caused by lack of Standardization. Make no mistake, business success as a result of standardization has been proven.

Now let us consider the second basic cause of business failure; that is, the failure to replenish our stock of new dancers every generation. Look in your ballrooms today. You will find that the average group of dancers is from 40 to 70 years of age; the majority of whom have danced with you for a period of over 20 years. Isn't it a fact that, if these people had been taught; kept interested, and retained in your ballrooms since the time they were young, there is no good reason why the rising generation cannot also be taught, interested and retained for the next 30 years. The sorry situation at the moment can be likened to a grocer "living it up" on his merchandise until it is all gone. Obviously the solution is replenishment, which can only be accomplished by interesting the rising generation in competitive ballroom dancing. Recently in England, for example, in one contest for juniors of 12 years of age; I repeat, a contest, not a championship, over 1,500 entries were received. For every one who entered, there were a hundred not yet ready for competition. This means that there were another 150,000 juniors who were being readied to support the ballroom industry in England, in one section of the country alone, for the next 30 or 40 years. This is replenishment with a purpose. This is replenishment which means the difference between your extinction and survival.

Now as to the problem of presenting this program to the rising generation. We, my partner and I, tackled this problem by the creation of a new style of dancing — a style which embraced the very best steps in the English style and that of this continent — a style which makes it necessary to move about the ballroom with energy and enjoyment. We named this composite style the

International Style. This name and style has now been adopted rather universally and as the originators we are quite pleased. We present this international style to the rising generation in the blanket of competition; clean competition which encourages our youth to seek higher moral values and establish broader horizons. This can only be attained by getting them to participate in this cultural effort; and by posing to them a challenge which arouses the competitive spirit. In essence, this can best be done by a well sponsored program offered on a community wide basis, where the competition between school and school, city and city, etc., naturally waxes keen. Given such a program, champions of the contests will become more sought after heroes than the local problem delinquent. As their degree of skill increases, the urge to compete increases; ergo, an ever increasing numbr of ballrooms to meet the demand.

In Los Angeles County, as in other parts of the country, we have now more or less combined all of the youth activities into a Federated Group containing the schools, the parks and playgrounds, the Boy and Girl Scouts, etc. Now to this Federation: we have lately begun the practice of presenting programs for it on interlocking competitions, between sections of the county. The response to date has been very gratifying. To encourage this, I suggest that every ballroom should set aside one night for the use of the rising generation — close the bar; police the premises; light the place up bright; hire a good master of ceremonies to keep the crowd moving; bring in some good teachers; start the whole crowd off on the same step and the same tempo; and then stand back and just watch the competition grow as we have out in California.

You have heard my proposal and may act as you wish. However, I would like to say that I, for one, plan to continue this method and, if necessary, produce a television program, incorporating:

1. An orchestra, especially designed for ballroom dancing, which will play a standardized tempo.
2. The finest instruction in standardized step patterns designed to create an interest in ballroom dancing.
3. Top flight dance teams, trained to demonstrate beautiful ballroom dancing.
4. Actual dance contests, conducted on television, in which the viewing public can be the judges, and thereby create their own interest and enthusiasm by participation in the program itself.

Here then, in summary, is a tried and tested blueprint that has been proven successful for over 30 years. These are facts — not fantasies — time is running out — the decision is yours — the action is up to you — what do you intend to do about it?

(from page 20)

eration of Community Coordinating Councils. Like dances have been arranged in all the major cities in Los Angeles County which is all the time available this year.

Arrangements have been made by the County Music Commission for Mr. Thomas to have his own recording orchestra and special records will be issued at all the dances to all comers.

This is a tremendous program, one well worthy of the cooperation of estimable magazines, such as yours.

I understand you plan to feature them on the cover of your January issue and I think this is wonderful as they and the work they are doing well deserves such support and it is extremely timely.

Attached is a draft of the New York speech. The demand was so great it had to be printed for wholesale distribution. Also attached is some data relative to the team trained by the Thomases that won the National Championship.

Yours very truly,
J. Deke Brown
Editor

//////

Editor's note: Having read with great interest the text from an address given by Will Thomas before the National Ballroom Operators Association in New York last September, the editors of Dance Digest decided to learn more about the dance projects of this enterprising duo of Rogers and Thomas. For this reason we have reprinted the foregoing letter in its entirety. (For the complete address as given by Mr. Thomas see page 21.)

(The editors of Dance Digest will welcome any comments relative to the text of the Will Thomas address.)

WHO SAID THIS?

(a) ". . . the life of a ballet dancer is dull, uninteresting, stupid and dirty . . . ballet dancing is not only stupid, it is against nature. Human beings were made to walk with their feet straight forward. But in ballet you are forced to make your feet go like this . . . I'd rather be known as an actress than as a dancer . . . "

(b) ". . . If only the non-dancers knew the real joy that all dance lovers experience they, too, would crowd the ballrooms from New York to California."

(c) ". . . If we, as dance teachers, can stimulate a desire for fineness in our pupils, we are indeed giving them something of great value to carry through life. Dances may change — but charm never. We must have a code of conduct and live it. Habits of good manners stimulated in the child's mind produce graceful living and nobility of character. They become the very soul of sincere feeling, not a mask of appearance.

We cannot make a child well-mannered, but we **can** try to inspire in him a desire for fineness.

We cannot sway the world by mere sham-polish. There must be a sincerity and true motive behind the hand-shake and smile. Our outward selves become the expression of our thoughts and desires. We, as teachers, have the greatest opportunity to inspire and give our pupils a sense of direction toward the joy of rightful living.

What a challenge!

(For the answers to "Who Said This, turn to page 41.)

LONDON footnotes

BITTER LIMON

by PETER CRAIG-RAYMOND

London has now had its first opportunity of seeing Jose Limon and his American Dance Company. Under the patronage of Jock Whitney, the U. S. ambassador, and of ANTA, the Limon group of thirteen dancers arrived at Sadler's Wells theater for a short season.

On the first night, Limon presented **Dance Overture, Ritmo Jondo, There Is a Time,** and **The Moor's Pavanne.**

DANCE OVERTURE, commissioned by Connecticut College, has choreography by Doris Humphrey to music by Paul Creston, arranged by Joseph Ott. It serves as a spritely introducing vehicle to the full company with little else to commend it.

RITMO JONDO — Deep Rhythm — is again by Doris Humphrey, this time using a score by Carlos

Jose Limon in Doris Humphrey's 'Ritmo Jondo'.

Surinach. A line in the program notes has it that this work is "based on Spanish characteristics, without any attempt at authenticity." Now this is the typical kremlintalk of modern dance which leaves me feeling unintelligent, philistinic, or just plain bored. The short work turned out to be a very simple exposition of man, woman,

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the twain meeting, and separating. Nothing more.

THERE IS A TIME, the major work (in size) of the premiere evening, is in twelve movements, choreography by Limon, music by Norman Dello Jones. Parts of this score, especially the percussive usage and the movement in silence, are of great theatrical validity. Here, though, is the "life circle" so inseparable from "modern dance." Well-performed, cohesive, but adding little to the vocabulary of the medium.

By the last item, THE MOOR'S PAVANNE, I was—frankly—exasperated but not terribly surprised to find that Limon was the mixture as before. But before enlarging on this. let me say that PAVANNE is a moving, magnificent work of dance. To Purcekk, with Limon choreography, here is the very bud of the Othello story told in dance synopsis. And told effectively. I found this work worth the evening's wait.

Now, before going on to discuss the other works presented during this first Limon season in Britain, I think it of point to try explaining my much-attacked "hatred" for modern dance. Hatred it is not, merely exasperation at seeing a revolution bogged down by the very first rut it fell into.

All modance — Limon, Graham, Shawn, Joos, Leeder, et al — is manifestly the product of the 1920s. Modance was a revolutionary tangent off the ballet of that day. Against ballet's old-fashioneds, cliches, stilted mime, modance would bring real life, action, free expression.

Wonderful!

Jose Limon, Lucas Hoving, Pauline Koner and Leticia Ide in Limon's 'Otello'.

But what happened? A "school" was upbuilt around the revolutionaries, and modance circa 1920 became a sacred cow. An untouchable. So, today, nearly forty years later, the work is almost unchanged. So rutted is it that almost every gesture can be seen in Hollywood musicals, on vaude stages and in tv dancelines. My wife put a corroborative finger on this by asking why this "modern" dance company made such yesteryear use of chiffon drapes. Here was the watchword again: untouchable. That was how it went in 1920; who is going to change it?

But ballet has changed in the interim so that, today, ballet is a free, modern expression by comparison to the dated concept of modance.

One other work presented by the Limon group is worth mentioning, his EMPEROR JONES. Here, again, as in THE MOOR'S PAVANNE, is

a work of dynamic, controlled emotion. Perhaps if Limon did not hold so thoroughly to his "serious at all costs" philosophy, the whole repertoire and the dancers would be improved. I have never believed that a starch-white face and a yogi-limp body were prerequisites of serious thinking. Every parson in Christendom is serious —yet Jesus had a developed sense of humour, certainly a humanity which too many of his 'followers' do not emulate.

Let Limon laugh — there's a slogan. To take ourselves over-seriously is as great an aesthetic or philosophical fault as to underrate our serious obligations. Fun is not at variance with truth—just a vital part of it.

BRIEFLY NOTED: Also here is the Bulgarian State Company of dancers and singers. This is the typical folk program with little extra to note. A visitor this month, but not dancing, is Sonja Arova — onetime ballerina for Anton Dolin's Festival Ballet. Meantime Dolin announces Jeanette Minty as a new ballerina inside the company, still led of course by Belinda Wright. First reports from China have Britain's Ballet Rambert — under Marie Rambert — winning a standing ovation in Peking.

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AN ADVENTURE IN OUR TIMES

/ j. marks

"Crime and Punishment," a dance-drama in three acts, was begun during the summer of 1957 with a certain amount of ceremony. But the ceremony was based on the excitement of a small number of individuals who anticipated nothing more than a private sense of achievement or failure.

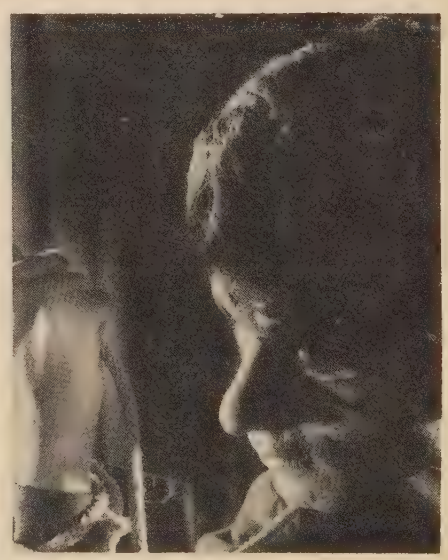
However, as word got out about the composition of the **first three-act dance-drama in dance history,** magazines and newspapers along with numerous individuals began contacting us at the Contemporary Dancers Center in a strange effort to find out what all the excitement was about. We honestly couldn't tell them.

Even before the opening night of "Crime and Punishment" we had added several additional performances to the run and it looked as if we would have to keep playing the work indefinitely.

The premiere was in every respect a world premiere: flowers and "bravos" and a company of performers and public electrified by an impending birth. The press panned the work without mercy and we were quite ready to cancel additional performances, but the public wasn't affected by the critics this time and the reservations flowed in. Interest, it seems to me, was stimulated by a growing revolution among the people who absolutely hated the work but would not stop talking about it and those who really loved it. The whole project was enhanced by the fact that with its opening the Contemporary Dancers Foundation became the first dance organization to own its own theatre.

Beyond what amounted to the most gratifying experience I have had as a producer in the dance theatre, there remains the inexhaustible number of letters which

A photographic study of J Marks, Director-Choreographer of the San Francisco Contemporary Dancers Company.



Ernest Hernandez of the Contemporary Dancers in the role of Porifi Petrovitch from 'Crime and Punishment'.

we continue to receive from all over the world questioning aspects of the composition of "Crime and Punishment." There is little that one can say, no matter his willingness, in regard to a work of art which, essentially, speaks entirely for itself. It is my contention that the work of art speaks far more fluently than the artist himself since that art is in every respect better than the man behind it.

I do, however, have certain impressions regarding "Crime and Punishment." I have been asked how well related the dance-drama is to the original novel from which the title is drawn. The question, I think, was somewhat answered by Alfred Frankenstein in the San Francisco Chronicle when he said that **"no attempt was made to parallel the episodes of Dostoyevsky's novel; the effort, rather, was to translate its general spirit into a dance composition of a symbolic and expressionistic kind."** The term **symbolic** is somewhat disturbing to me. Should the term be used to mean that an action or gesture or circumstance carries a specific and abiding significance in the way that words do, then I should have to reject the term in relation to "Crime and Punishment" completely. This same point came up on a radio interview on KPFA with Ida Wilcher some weeks before the premiere of "Crime and Punishment". At that time I expressed the opinion that this three-act dance-drama, quite unlike, let us say, the poetry of T. S. Eliot, does not require an appendix, a key or slide-rule of localized meanings. Significance in the arts does not exist for me in this particular manner simply because I do not believe that meaning, in its essential form, is derived from logical sources. "Crime and Punishment," in this manner, is indeed an expressionistic form, deriving the impulse for its structure within the nature of an individual looking about him and looking back at experience which pointedly included the reading of the Dostoyevsky novel. As the notes for the premiere performance stated: **"No, this dance-drama will be someone dreaming, someone passing quietly; as I pass the tree on Louys-deforet each day and think not of the tree but all that the tree summons up like a fountain from my depths."** Its meanings, its "symbolism," is not the exclusive property of a cliché or an intelligentsia; to the contrary, its manner of

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Jean Mathis as Katerina in the 3 act dance-drama 'Crime and Punishment'.

speaking to us is within the nature of every man who still possesses the slightest capacity for bodily response to a given stimulus.

The second most predominant question asked us in regard to "Crime and Punishment" is the most difficult to answer: "What does it intend to mean?" I think the question is incorrectly asked because "Crime and Punishment" doesn't mean **anything** in that particular sense. I remember seeing a rather gratifying, if offensive, cartoon in an art magazine in which a man stood mockingly pointing at an abstract painting demanding "**What do you mean?**" The next picture showed the painting pointing at the man and asking the same question.

Simply, I think, the point is that life is entirely too complicated and significant to be resolved in a statement of explanation. We are particularly given to the attempt of resolving issues in concrete and clear terms. We know by now that such results are purely tentative and hardly valuable except in what they have to say indirectly about those compelled to design them.

I do not wish to involve us in Freudian dream symbolism, to the contrary, I wish to keep us far from any symbolism. And I do not wish to force the reader to assume that I am making surrealistic declarations. I have no such intention. However, in dream psychology a point regarding logic is to be found, and its value is great enough to urge me to speak of it even though the chances of my being misunderstood are inevitable.

When we dream we are, I think, conscious that the images and emotions of the type of thinking characteristic of dreams are outside the area of our usual logic. This frightens, confuses and even annoys us. We are disturbed by an aspect of our mental processes which we deny, overlook or devaluate as unintelligible. But no matter our basis for rationalization, for denial and devaluation, these dreams still possess a very great reality for us while we are dreaming them. If they did not make a type of sense to us we should never respond emotionally to their various attributes. There is meaning in the illogical simply because the illogical make a type of sense to us sufficient enough to move us.

"Crime and Punishment" operates in our lives in a similar manner.

When we inquire into the meaningful aspects of a single instance of an aesthetic experience, we are likely to become involved or display our involvement in parts which have no sum. Most of us know that with living things the whole is more than the sum of its parts. Yet in our society we place a tremendous value on "parts." The impact of our experience may often have a rhythm which places stress on moments or parts (as it does no doubt in "Crime and Punishment"); but the value of this

stress is derived entirely from the impact of the whole — the convincing, communicating, moving agent which delivers us into a specialized world in which the various aspects of an illogical and therefore inconvincing reality is established for us.

The so-called "nightmare" episode which opens Act II of "Crime and Punishment" has been talked and written about considerably. People have requested to know more about it. The meaning to this one instance, which obviously received a great degree of stress and attention within the whole of the composition, still rests entirely upon the world of reality in which it was **relatively** important . . . because the whole structure of the dance composition is what gave that particular instance meaning. The meaning does not rest particularly in that instance. Therefore the the meaning exists as a whole.

However I do not mean to say that this "nightmare," does not draw a specialized response in and for itself. It does, but that response is understood only in context. The "nightmare," as people have come to call it, would mean very little as a separate entity.

I have talked a great deal about what "Crime and Punishment" is not. It is time to say something about what it is. And here I can only speak most personally.

"Crime and Punishment" is movement. A dance is nothing more than motion created, performed and communicated in a particular manner.

If we can develop a naturally flowing series of movements that are the overt manifestations of motion and if such movements can reflect with the reality of our bones and muscles the nature of beings and circumstances and if such refleciton can be aimed at a particular area of human activity we have a dance-drama. A dance created of the raw materials of human bodily response to human circumstances which, not in the instance, but in the whole, reflects upon human life. That is the drama. Not drama which is danced, but dance which in its reflection upon man as a psychological and emotional entity becomes dramatic.

Add to this the everlasting existence of repetitions in variations, the rhythms of all life cycles, and organic form enters into the mode of expression. It was simply from such qualities that two and a half hours of dance were composed and performed in a manner which made people **feel** something and respond to it in their own individual manner.

The meaning of "Crime and Punishment" exists within the nature of that heterogenous response.

(All photos in this article were taken by Chic Lloyd.)

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Teachers' and Students' section

The above photo shows Joan Nix teaching pantomime for the Cecchetti Council of America Seminar in Los Angeles which was held Aug. 22-23 at the Hotel Statler.

NEWS . . . **BRIEFS** . . .

● The Jean Hart Academy of Dancing in San Francisco offered special classes for students and teachers by principal dancers from The Royal Ballet, November 20 through November 27. Intruction was given by: Rowena Jackon, Maryon Lane, Michael Somes, Brian Shaw, David Blair and John Hart, Ballet Master of The Royal Ballet.

● Ballet Previews (a Bay Area Company) held a concert November 3 at the Marine's Memorial Theatre in San Francisco.

● The Ballet Players Guild presented its final concert in the present series on November 17 at Raoul Pause Studio Workshop in Oakland, California. The program included "Simple Symphony" and "Tientos".

● William Buridck of the Metropolitan Opera Ballet Company will collaborate with Karen Kanner of the Pearl Lang Company on a dance program at the Lexington Avenue Y.M.H.A. this winter. Mr. Burdick will premier dances he rehearsed during his recent European tour.

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• **DANCE TEACHERS — *PLEASE NOTE*** •
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● The Ziceva Ballet School will present her biennial program of ballets December 7-8 at the San Mateo High School Auditorium. On the program will be "Ecole de Danse" by Anatole Joukowsky, former ballet master of the Serbian National Opera Ballet, "Ballet Contrasts" by Olga Ziceva, and "a new, brief ballet, 'Christmas Eve'."

● In keeping with the football season the window of Blankenship

DANCE TEACHERS' ASSOCIATIONS

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DANCE MASTERS OF WISCONSIN held an Educational Program November 17 at the Pfister Hotel. Included on the faculty were Charlotte Heil, Children's Work; Jimmy Barnes, Modern Jazz; June Rold, Pre-School and Beginners' Material and Louis Girard, Ballroom.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS held an All-Day Meeting November 3 at the Sherman Hotel in Chicago. The faculty included: Gus Giordano, Modern Jazz; Violet Strandz, Children's Dances; George Gig Moore, Tap Robert Lunnon, Ballet; Marion Carlson Hoffing, Ballroom, and Tom and Agnes De Bartolo, Ballroom. Contemplated sectional meetings are now being planned for Minneapolis, November 17: Indianapolis, December 1, and Little Rock, January 12. Leticia Jay (Jay Dance Notation) has aided in a number of recent radio

Dance Studio on Solano Avenue is decorated with Cal colors, footballs, helmets and other appropriate sports regalia, together with a sign which reads, "Boys! If you would excel in sports, learn to dance . . . " Observing the display, one of Mrs. Blankenship's teen age ballroom pupils commented, "That's a real sneaky way to get the boys to take dancing . . . "

● On November 17 the Mason-Kahn Dance Studios of San Francisco presented a gala professional-type production featuring some 200 students for the benefit of "City of Hope," National Medical Center.

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DANCE MASTERS OF CALIFORNIA held a Galveston Day November 3 at the Bellevue Hotel in San Francisco. Faculty members included Olga Ziceva, Ballet Vernon Russell, Modern Jazz; Rose Ann Sayler, Adagio; Flo and Heston Beaudoin, Ballroom, and Imogene Woodruff, Cha Cha Cha and Calypso. The next meeting will be held January 5 and will be known as "Southern California Day".

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held an All-Day Session at the Statler Hotel, November 10. On the faculty were (Juniors): Arlene Miller, Modern Jazz; Kitty Mac, Modern Rhythms; (Seniors): Claire Foster, Costume Ideas; Margie Newby, Free Style; Susan Otero Russell, Tiny Tots and Baby Dances; Ray Leslie, Practical Business Principles; and Ballet Comparisons: Audrey Share (Royal Academy); Olga Fricker (Cecchetti), and Irina Kosmoska (Russian Style).

NATIONAL SMOOTH DANCERS, San Diego Chapter, Inc., held a Business Meeting November 12 for nominations for President and Treasurer. Present officers are: Gerald Williams, president; Earl Billings, vice-president; Ellen Price, secretary; Kathleen Lane, treasurer; Jerry Williams, social chairman; Harry Florentine, parliamentarian; George Sanger, business manager; Thelma DeForest, historian; Frank Keddy, sergeant-at-arms; Helen Stolier, editor.

NADAA SAN FRANCISCO CHAPTER held an All-Day meeting November 10 at Swedish-American Hall in San Francisco. Faculty members included: Lois Ehrmann, Hula; Rose Ellison, Tap Production; Terrie Snyder, Jazz; Doris

The above photo was taken at the Cecchetti Council of America's One-Day Seminar for teachers and students which was held at the Mark Hopkins Hotel in San Francisco the last of October. Shown here are a few of the teachers who were in attendance. — Photo by Beaudoin

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PLAYERS GUILD OF OAKLAND, CALIFORNIA, ORGANIZED

Following is taken from a program of the newly organized Players Guild:

The Players Guild is a non-profit organization incorporated under the State Law of California, which aims to present stimulating and creative theater in dance, music and drama.

It is the intention of the Players Guild to establish a permanent repertory group with a full schedule of productions throughout the year, and eventually to build our own theatre.

We encourage inquiries from those interested in obtaining membership in the Players Guild as actors, dancers or technicians. We welcome patrons and subscribers who would like to help further our aims through financial contribution. Contributions are tax deductible.

The Players Guild concludes its first year of ballet workshop productions with this fourth program.

Executive Committee: Gerald Elsbach, Raoul Pausé, Marc Wilde.

Additional information may be obtained by writing to the Players Guild, 4689 Telegraph Avenue, Oakland, California.

Marton, Children's Ballet Production, and Valarie Wimer, Baby Song and Dance.

CECCHETTI COUNCIL OF AMERICA held a One-Day Seminar for teachers and students at the Mark Hopkins Hotel in San Francisco, October 27. The Teachers' faculty included Jenean Morrison, Lorna Fordyce, Grades 1 and 2; Rose Ann Saylor, Sheila Foy, Grades 3 and 4; Carol Beals, Ann Davlin, Grade 5, and Olga Fricker, Betty Kirkpatrick, Grade 6. The Students' Faculty included Corine Leslie, Grade 1; Archalee Correll, Grade 2; Colleen Hope, Grades 3 and 4.

HUNTER PLAYHOUSE PREMIERE of Erick Hawkin's New Danc: HERE AND NOW WITH WATCHERS

On Sunday, November 24, Erick Hawkins presented at Hunter Playhouse his new dance, an exploration of pure movement called "Here and Now With Watchers". This completely continuous program-length work took two and a half years to compose. It consists of constantly alternating duets and solos performed by Mr. Hawkins and his partner, Miss Nancy Lang, with especially commissioned music composed and played by Lucia Dlugoszewski and designs by Ralph Dorazio.

In its desire to create new directions in movement, music, design for theatre-dance, and even dance titles — to create a new theatre of music and dance where neither is the subordinate form — this work becomes an adventure in collaboration — a Hawkins Lang Dlugoszewski Dorazio achievement.

When asked the meaning of his title, "Here and Now With Watchers," Erick Hawkins said, "In the movement and in the sound we have tried to be **here** and we have tried to be **now** and that is, of course, an almost impossible goal. But it is something every poet really tries. And we tried very hard."

His answer to why this work invovled such lengthy preparation was that his method demanded composing the entire dance structure in silence to such an extent that it could conceivably be performed by itself.

"Of course," he laughed, "it's much harder this way. Ask any choreographer. But it's worth it. Only then is there hope for that subtle shape in time which is movement-rhythm and not a translation of some other kind of rhythm."

'Oh say, that reminds me—mother wants a new bedroom lamp for her birthday.'

Another factor in the long preparation was Lucia Dlugoszewski's creation of the musical-structure-of-the-heard-pulse.

When Miss Dlugoszewski was commissioned to do the music she chose of all possible instrument combinations the grand piano alone which she would perform herself in order to establish what she calls "intensive" rather than "extensive" theatre music. She then proceeded to explore all possibilities of sound material implicit in the piano and to assimilate all the timbre experiments in theatre of her predecessors way back to Strawinsky and then to face the challenge of creating a new musical form true to this material and true to the condition where the given is not a "cantus firmus" but a most complex maze of counts and counterpoints of counts for a dance.

This music is also completely continuous and independent to

the extent of being performable alone. Yet it remains aware instant by instant of the theatre of movement. In fact the delight of choreographer Hawkins and composer Dlugoszewski is to perform their "theatres" first separately and then together. Hunter Playhouse wil witness a combined performance.

The interesting experience of designer Ralph Dorazio in his working with Erick Hawkins was that he noticed how movement illuminated the human body first in one area, then in another, then totally, and that this new, constantly changing living body was to be the canvas of his visual art.

Erick Hawkins is already known for his uncompromising experimentation in movement and theatre and his new collaborators are very much like him even to the extent that Hawkins Lang Dlugoszewski and Dorazio all hail from western and midwestern America as so many experimental New York artists do.

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INBAL, ISRAELI DANCE TROUPE OPENS FIRST U. S. TOUR IN JANUARY

Troupe of 30 Dancers, Singers and Musicians from Tel-Aviv to Follow European Tour

Inbal, the National Dance Theatre of Israel, will come to the United States in January for its first American tour. The Company of 30 dancers, singers and musicians will be presented by S. Hurok in asosciation with the America-Israel Cultural Foundation.

The troupe, under the direction of Sarah Levi-Tanai, is currently touring Europe for the first time. They have already won wide acclaim in Holland and recently opened a three-week engagement at the Theatre Royal, Drury Lane, London.

Inbal was organized by Miss Levi-Tanai shortly after Israel became an independent state. It consisted of Yemenites who had migrated to Israel from the southwestern corner of the Arabian peninsula. There their group had survived for 2,500 years, isolated from the rest of the Jewish world. This isolation enabled it to preserve its unique customs, traditions and dances.

The Yemenites are now virtually completely repatriated in Israel and Inbal has taken this accumulated treasure of unique folklore and looked beyond it to synthetize this ancient Jewish dance form with the aspirations of present-day Israel.

Two American choreographers aided the troupe in its early stages — Jerome Robbins and, subsequently Anna Sokolow who spent nearly four months helping to train the Company in 1954. She worked

'Just ignore it Mrs. McGinty. It's those dancers upstairs working on their Buck and Wing.'

---

will draw from his repertoire of 150 ballets for this series.

Robert Zeller has an intimate association with the dance, having conducted for so many of the world's foremost ballet companies. Although still in his thirties he has conducted great symphony orchestras on three continents and first achieved international recognition with the renowned Sadler's Wells Ballet (now the Royal Ballet). In addition, Mr. Zeller has toured with the Ballet Theatre Company, the Original Ballet Ruse, Markova-Dolin Ballet, London Festival Ballet, and, most recently, the Royal Danish Ballet.

"Spotlight on Ballet" with Robert Zeller will be presented over WQXR under the sponsorship of Capezio, Inc., manufacturer of ballet shoes and accessories. This will mark Capezio's introduction to radio as an advertising medium.

WHO SAID THIS?

(From Page 26)

(a) Leslie Caron, in an interview with Associated Press correspondent Bob Thomas; printed in his syndicated column, November, 1957.

(b) Perez Prado, in an interview with Barbara Henson, written for Dancing Star magazine, January, 1952.

(c) Helen Keyes, in her article, "Ballroom Etiquette for Children's Classes," which appeared in Dancing Star magazine, May, 1952.

with the troupe again this year.

The music for the program has been arranged by five outstanding Israeli composers. They are Mordechai Seter, Paul Ben-Haim, Gary Bartini, Alexander Urlah Boscovich and Menahem Avidom.

Sets were designed by Arnon Adar, regarded as one of the foremost stage designers in Israel today. Mr. Adar also designed some of the costumes which were created by Anatole Gurevitch.

Members of the troupe supply their own instrumental and vocal accompaniment, playing drums, tambourines, flutes, finger cymbals and ankle bells.

The program is derived from Yemenite and shepherd dances, folk songs and such Biblical stories as the "Song of Deborah" and "The Queen of Sheba."

Leading dancers include Margalith Oved, Hadassa Bedoch, Dahlia Kubani and Yehuda Cohen.

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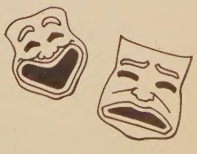

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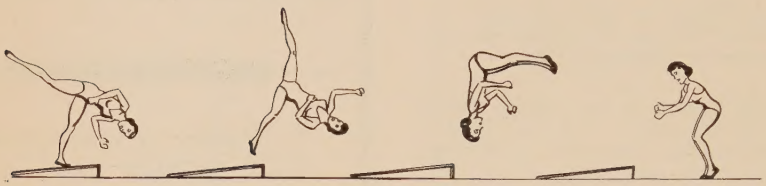

28. BRANDY

From a running start, place forward foot on center of take-off board, pushing with forward foot, at the same time bending body forward and kicking backward leg upward and over, landing on the floor in front of take-off board in a brandy position. (See page 20 of "Theory and Practice of Acrobatics and Tumbling.)

Use sash until pupils become familiar with the brandy and then have them try it alone.

29. ONE HAND WALKOVER

From a walkover position on the take-off board, forward foot at the back end of the board, backward foot at the front end of the board. Bend body forward and kick leg upward and over as in a regular walkover, finishing on the floor in front of the take-off board. (See page 11 of "Theory and Practice of Acrobatics and Tumbling.")

The momentum from the inclined board will help pupils who have trouble going over on one hand. After a few lessons on the board, pupils should be able to do a one hand walkover on the floor.

(Drawings and Text, Copyright 1953 by James A. Rozanas, 10412 South St. Louis, Chicago 43, Ill.)

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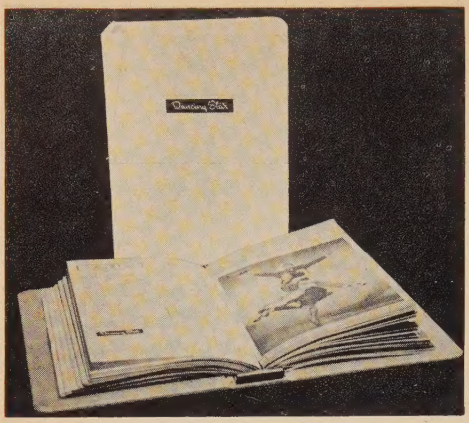

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